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Comment

An eerie soundtrack of fire music made of violins and bass that is more devilish than cataclysmic; pounding drums and low chants that are designed to put American Indians right in your living room; the repetition of a lyric phrase that continues for so long that a mild sense of paranoia develops; these are sounds from Smile.

A half dozen or so unreleased tracks from the Smile sessions have leaked out and are going around on tape. Although these fragments paint only a corner of the picture that would have been Smile, they offer a glimpse of the direction Brian's mind was taking, and the large obstacle that faced him, in 1967.

With his new music Brian was clearly moving out of the art form which had been the basis for his great success. For years Brian had been incorporating influences of r&b, folk, jazz, and more into pop songs. The popular song was his milieu, and even as Brian would lay down creative and inspired musical plots within the confines of his milieu, the form did have parameters which, like any artist, Brian relied upon as much as toyed with.

If he used bizarre chord changes in "This Whole World," and awkward harmony in "The Little Girl I Once Knew," -pushing the limits of pop, he nevertheless was careful to retain the essence of pop, and so beatify his experiments. And with his vision, that was a guarantee.

With Smile there would have been no such guarantee. And the theories explaining Brian's refusal to finish Smile go on and on.

Another theory, and a favorite of mine, involves the boredom that is part of Brian's nature. People are amazed when they think back to the early years, when Brian would pump out three or four albums in the space of a year. Yet that is how he works best. He tires of projects quickly.

His most drawn-out project was Pet Sounds, yet that album contains all kinds of studio chatter that can be heard during the quieter moments, and suggests that boredom had set in before Brian had made a final cleansing of the tapes.

Smile would have been a conceptual album in an extreme, organizational sense. -Like one very, very long song. Could the man who had just enough patience to complete a 3-minute song sustain an interest in such an extended form?

Perhaps it wasn't so much that Brian could not envision the whole Smile project, as that the Smile project could not hold Brian's interest. His mind was past the project before it was complete.

-Still, the musical impulses on the tapes are absolutely fascinating, and it remains a wonder that the Beach Boys' record company does not force the release of some sort of historical Smile anthology.

Music Update

Following a heavy fall tour schedule which culminated in an appearance at the star-studded Jamaican Festival at the end of November, the Beach Boys returned home to California for some rest. To the very end the live show consisted of the altered repertoire and high quality performance that were instituted last spring when Carl Wilson rejoined the band.

Since returning home no recording dates have been made and none have been planned. In recent statements the band have said that they will not record a new Beach Boys album until Brian recovers his health and can become involved in the project. It seems that Brian's poor health reached a dangerous level last year, -so much so that his family again called on the services of Dr. Landy. You will recall that Dr. Landy was instrumental in getting Brian going in 1976. His 1½ year program again includes dieting, exercising, and writing music.

Despite Brian's poor health there has been word of his continued songwriting. In the studio last year he made some demos with old friend/collaborator Bob Norberg. One visitor to Brian's house last fall was treated to a tape of two new compositions, one a rocker entitled "Oh Lord."

The band began their 1983 tour schedule in mid February as they headed north. They are planning on being as busy as ever. One successful new idea which was incorporated into last year's tour will be repeated. On May 2 the Beach Boys performed on the infield of Jack Murphy Stadium, home of the San Diego Padres baseball team. For the price of a ticket to an afternoon baseball game 50,000 people stayed on after the Padres had lost to the Phillies, and witnessed the Beach Boys' show. This spring the band plans to repeat the ball-game/concert experience in San Diego as well as in San Francisco.

Despite the absence of even some hope of new product from the band fans can nevertheless appreciate the imminent releases of three LP's of interest: (1) a newly recorded album by the original Honeys; (2) a compilation album of new recordings of oldies which prominently features Mike Love and Dean Torrence (as well as a new Beach Boy track); (3) finally, Carl Wilson's long-awaited second solo album.

The original Honeys, Marilyn Wilson, sister Diane Rovell, and cousin Ginger Blake, made a series of records with Marilyn's husband Brian back in the Sixties. Brian was producer, arranger, and usually songwriter on half a dozen singles which met with little success. Some unreleased tracks exist and an album was being planned at one point. The Honey's career fizzled, however, although they continued to sing backup on many Beach Boys records, and projects by other artists.

In the early Seventies Ginger pursued a career as a session backup singer while Marilyn and Diane went into the studio with Brian. and producers Stephen Desper and David Sandler to create the small masterpiece, and big collector's album, Spring. (United Artists)

By the end of that decade Marilyn's marriage to Brian was in dissolution and she and Diane began recording songs with producers Dan and David Kessel. Many of their early song projects are circulating on tapes, including Brian's "Do Ya," "It's Like Heaven," and "Sweet Sunday Kind Of Love," -and there are many others.

Rhino Records, a Los Angeles independent which has specialized in thoughtful and well conceived collections by acts from the Sixties (they recently released a live Jan & Dean LP), continues along that line with Ecstasy, the title for the new LP which features brand new recordings by the original Honeys. It is produced by the Kessel brothers.

Of great interest is the inclusion of previously unreleased Brian Wilson compositions, "Go Away Boy," and "You Brought It All On Yourself," both written in the early Sixties, and probably planned as part of the never-completed first Honeys album. In addition, Ecstasy includes a new version of Brian's "The One You Can't Have," which they did with Brian back in 1963.

Other song titles are "Girls Are Vicious" and "Running Away From Love," both Honeys compositions; "Boy From Nowhere," written by Jay Ferguson; "Indian Giver," the Sixties' bubblegum tune; "Ecstasy," the Raspberries song; and "Be My Baby," the Spector masterpiece.

Rhino is planning on a mid-April release, and will sell the LP in stores and by mail-order. (see advertisement)

Next we have an ambitious undertaking by Mike Love, Dean Torrence, and the Radio Shack Corporation: Rock 'N Roll City, a collection of twelve songs which features Mike and Dean, but also includes The Beach Boys ("California Dreaming"); Bruce and Terry; The Association, who have reformed; Paul Revere & The Raiders, with a new lead singer; Adrian Baker and Jeff Fosketh, both Beach Boy back-ups, -and finally Daryl Dragon, who produces most of the songs.

This is a brand new concept for Radio Shack. In the past they have sold, in their stores, collections of previously released songs, both as albums and cassettes. Two collections have featured the Beach Boys. Rock 'N Roll City is the first attempt to market an original project. It will be available only in Radio Shack stores, and in only the cassette format, -although the cassette will be accompanied by an album-sized cardboard insertion which will feature liner notes and photos.

A single will be released and distributed to regular record stores. This will feature "Da Doo Ron Ron" by Mike on the A-side, and "Baby Talk" by Dean on the B-side. The retail price of Rock 'N Roll City is a modest \$4.99, and release is planned for late February. (See review.)

Rock 'N Roll City is billed as a Mike & Dean & Guests album. Mike and Dean are already pursuing further plans for recording and releasing product with Radio Shack -perhaps with the same guest format. You might want to check out Radio Shack's recent print advertisements which feature Mike and Dean.

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Due to various production difficulties, release has been postponed until May, 1983.

The record is being sold in advance on a subscription basis. Individually numbered copies will be sold on a first-come, first-served basis.

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While Mike Love sings the early rock & roll classics Carl Wilson seeks a solo career as an r & b vocalist. Carl's hopes are revived this month due to the belated release of his second solo album, Youngblood. We reviewed Youngblood in the last issue. The reason for its being held back for just about a year by CBS was perhaps the feeling on the part of CBS that it is weak. Carl was asked to record an additional song for inclusion. That song is the John Hall composition, "What You Do To Me," an extremely commercial track which is the first planned single.

CBS has great hopes for Carl's album, carefully planning its release between other projects. The single should have been released in mid-February, with the album to follow in late February. There are even plans to feature the softer "Givin' It Up" as a second single.

Philip Norman, the British author who scored big with Shout, his biography of the Beatles, has written a book filled with meditations on popular acts in the modern music scene. There is a brief, three-page portrait of Brian Wilson, which, regardless of technical imperfections, is both truthful and touching. Norman quotes Dennis Wilson, who remembered Brian's listening-in on sessions for Dennis' 1977 solo album. "Brian would say 'I can't stand this,' and walk out of the room. Sometimes he'd laugh. Sometimes he'd cry."

Back on October 23 the ABC television show T.J. Hooker featured a subplot dealing with the Beach Boys and their legacy. As L.A. policeman Hooker was on the trail of some robbers whose specialty was robbing box offices, his young partner was actively pursuing the mythological California lifestyle: making a list of Beach Boy albums he would purchase, and trying to score tickets to an upcoming Beach Boys concert at the L.A. Amphitheatre.

In the end Hooker and his partner pursued the criminals through the basement of the amphitheatre while strains of "Barbara Ann" could be heard coming from the show above. Interspersed with the chase scene were shots of the Beach Boys playing at the Washington Monument in 1981. The only 'real' appearance of a Beach Boy was at the very end, when Carl Wilson stepped to a microphone and made a song dedication to the star of the t.v. show.

In the San Francisco area some fans of the Beach Boys will be holding a convention this summer. It will include videotapes, rare recordings, and possibly some speakers. (see advertisement)

Brad Elliott continues to piece together his collector's album of Brian Wilson productions. He is behind schedule due to the difficulty of finding some of the owners of the obscure material, but is proceeding and has found a good response so far from the fans.

Finally, two separate mentions of two different Dennis Wilson solo albums have surfaced. The book The Rock Who's Who lists a D.W. album titled One Of Those People, -and at this point that appears to be fictitious. A West Coast rumor of a D.W. album titled Rockin' Down The Coastline, appears, at this point, to be just rumor.

Review: Rock 'N Roll City

Don Cunningham

What can you say about a newly recorded album of twelve songs which features Mike Love, Dean Torrence, Daryl Dragon, The Beach Boys, Bruce Johnston, Terry Melcher, The Association (reformed), Paul Revere (ditto), Adrian Baker, Jeff Fosketh, and more? You can say this: it has a lot to offer.

But that is true not only because of the large cast assembled for this Radio Shack offering, but because the twelve tunes contained herein -all remakes of '60's and '50's classics- provide an array of musical ideas. Throughout this energetic LP weaker aspects of singing, playing, and arranging are redeemed by refreshing displays of singing styles, vocal and instrumental motifs, and production values.

The stronger cuts belong to Mike and Dean, as a duo, for their exciting, modernized rendition of Lou Christie's "Lightning Strikes," and well vocalized, male version of the Angel's "My Boyfriend's Back;" to the reformed Association, who put inspired harmony into the Left Banke's "Walk Away Renee;" to Paul Revere & The Raiders, for a more than faithful remake of ? & The Mysterians' "96 Tears;" and to the Beach Boys, whose cover of the Mamas And The Papas' "California Dreaming" contains some nifty production ideas.

Rock 'N Roll City benefits from song selection, -after all, if you add up the numbers of weeks on the charts for these twelve titles, the sum is astronomical ("The Locomotion" was even a number one hit twice). Also, perhaps with the exception of "Sugar Shack," this is a program of exceptionally popular oldies with musical themes that are well balanced and well integrated.

Daryl Dragon, erstwhile "Captain Of The Keyboards" on the Beach Boys' tour, is credited with producing most of the tracks on Rock 'N Roll City. His synthesizer and general keyboard arrangements have an up-to-date feeling, and he sometimes attempts to be rather creative, e.g. "Sugar Shack." On the whole, however, his productions are simple and crisp, with a very pop feel, and they always allow the vocals to dominate the tracks.

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Cuts not produced by Mr. Dragon are (1) "Walk Away Renee," with a throbbing rhythm track and beautiful vocals -produced by the Association; (2) "96 Tears," with its beautiful and famous organ figures -produced by Paul Revere & The Raiders; (3) "Da Doo Ron Ron," which has the unfortunate disco handclaps that we've come to expect from its producer, Adrian Baker; (4) "California Dreaming," produced by Bruce Johnston, Terry Melcher, and Al Jardine.

Vocal harmony is the name of the game for most of Rock 'N Roll City, and not only are the backgrounds full and tight, but some contrapuntal vocal movements are served up. On "The Locomotion" the rhythm track is uninspired, yet a kind of white-soul answer harmony is a saving grace, even causing Mike's nasal lead vocal to take on a slight soulful character of its own.

Dean puts much effort into his remake of "Baby Talk," with fuller sounding vocals, and a pure imitation of Jan. Dean's "Wild Thing" is only an average track, although to be fair there isn't much you can do with that song. His fans will revel in his tongue-in-cheek humor. He also adds a touch of humor to the lead vocal, traded with Mike, in "Her Boyfriend's Back."

"Da Doo Ron Ron" suffers from another uninspired rhythm track, yet comes alive with vocal counterpoint. One can picture Adrian Baker in his home studio in England, painstakingly overdubbing each voice. This is one of the tracks mentioned in the last issue of ASM, -a track Adrian was working on when Mike Love joined him. As apposed to the sumptuousness of the Spector original, Adrian's version of "Da Doo Ron Ron" rings hollow."

"California Dreaming" is better produced, although obviously not a Brian Wilson-Beach Boy production. It opens with a beautiful, full, "folk rock" acoustic guitar, and metamorphoses somewhat to a modern new wave/disco feel, -as far as the rhythm track goes. The Beach Boy vocals are fine, although I hear Bruce Johnston in the background harmonies, and not Brian Wilson. The lead vocals stand out -an inspired collaboration of Mike, Carl, and Alan. Since this is supposed to be a Beach Boy song, it should be criticized, despite its overall success, for the lack of Brian Wilson vocal arrangements, and Brian Wilson rhythm track.

In the final analysis Rock 'N Roll City manages to present as an enjoyable and coherent whole, an amalgam of unrelated songs and talents which are unrelated in kind. One finds that the songs grow on you, revealing new aspects on repeat playings. Those are essentially good signs, but even more important is the fact that this album does deliver that classic feeling of rock & roll fun.

After fooling with many formulas it just may be that Mike Love has found the right road to take, at least as far as a solo career is concerned. He needs to choose his lead vocals more carefully: a number of the leads on Rock 'N Roll City lean toward a nasal-saccharine quality. e.g. "The Locomotion," and "The Letter." Mike does better with "Lightning Strikes," "California Dreaming," and "Her Boyfriend's Back." He would be wise to ask for Brian Wilson's recommendations since Brian's estimation of Mike's abilities is probably more accurate than even Mike's own.



Pre. & Post- Interview

Geoffrey Himes

Musician, Player & Listener had assigned me to write a long profile of Carl Wilson, with an emphasis on the musical evolution of the Beach Boys.

So I drove from Baltimore to Atlantic City. It was my first visit to the crumbling resort town now gilded with casinos. I fought my way through the lines of tourist busses and arrived at Resorts International Casino & Hotel. Outside the sidewalk was full of buck-hungry hustlers and end-of-the summer heat. Inside was an unreal world of blue-haired ladies in plastic straw hats, bright orange carpeting, garish chandeliers, and buzzing uniformed employees. In the center was the casino: a gymnasium-sized room crammed with lines of slot machines constantly fed by bug-eyed vacationers. It was any video game parlor expanded to nightmarish proportions.

Penny Staples from Rogers & Cowan, the Beach Boys' publicity firm, found me in the lobby and took me to lunch. After awhile, Bruce Johnston and some friends joined us for lunch. He indicated that the much-rumored album, Cousins, Friends & Brothers, is nowhere near completion. He implied that Brian was in very bad shape right now and not ready to work on a major project. He said that the live version of Del Shannon's "Runaway," recorded live in Cleveland, had been considered as a single. But when Al Jardine - whose project it was - heard the mix, he realized it wasn't up to par. "It didn't have enough of our signature," Bruce explained. It was the band who rejected the single.

As I pressed him about Brian's current state, he replied, "Guys like you are real sad that we've turned into a big money-making machine, that Brian is not making new music like the old music. But Brian's legacy is still there and millions of people still respond to it. And we carry on that legacy. Is there anything wrong with that? I mean, everyone's sad about Brian. It's like Stravinsky retiring at 28. Brian was like Rachmaninoff; he was a great pianist as well as a great composer. Brian didn't need the recording industry. He still would have been heard if he had worked with symphony orchestras. His music still would have come out. You and I are glad that he did have records, but he didn't need them. I'm not sure I want to make another record unless it's going to be an important record. Either Brian will have to write some material up to his own standards or we'll have to find some other material up to the same standards. The tunes have to be there. Otherwise, why bother? I've got better things to do with two months of my life. There's no thrill for me anymore in being at the studio on a Sunday night at two in the morning. I'd rather be at home, talking to my wife, playing with my kids, and going to bed at 11.

"It's exciting when you're young and coming up, but after you've done it, you get older and other things become important. Unless, of course, it's an important record. The same thing is true of the solo records. How many stiffs can you make before you get the message? Making a stiff is a humbling experience; it's happened to all of us.

Dennis got his ass kicked; I got my ass kicked; Mike got his ass kicked; Carl got his ass kicked."

At 3:30, I went up to Carl's room, and we talked for two and a half hours. Justin, his 10-year-old son, who had played percussion on some Midwest dates, was with him. Bruce had sworn in the lunchroom that he hated playing resorts so much that he would never do them again. Carl noted that all the guys hated them, and he would strongly push that they stop doing them next year. I asked him how his demands had been met so that he rejoined the tour. He said he had to compromise to meet the guys halfway. He had insisted that the old bass player be fired and Ed Carter rehired in his place. That was done. He agreed to play the resorts that had already been booked on this tour, but not on any future tours.

He got some new album tracks into the show: "I Can Hear Music," "Darlin'," "God Only Knows," and "Disney Girls." He also led the way on John Fogerty's "Rockin' All Over The World," a cut from his forthcoming album. He also insisted on and got a week's worth of rehearsals before the band left for the tour. He got a lot of resistance on this, but once everyone showed up, they really got into it, he insisted.

In addition to seven Carl Wilson-Myrna Smith Schilling compositions, Carl's new album will also include the Fogerty song, the Coasters' "Young Blood," Billy Hinsche's "One More Night Alone," and John Hall's "What You Do To Me." The highlights are "Young Blood," "What You Do To Me," and Carl's "Givin' It Up." The album is finished, but Carl and his manager, Jerry Schilling, decided to wait till January so the album won't get lost in the pre-Christmas releases. Timothy Schmit, Burton Cummings, Billy Hinsche, and Jeff Baxter all appear on the album.

This was the fifth time I'd interviewed Carl, so he has gotten to know me and was quite forthcoming in the interview. The article should appear in Musician in early '83.

The following show was at 7:30. Dennis had been traveling with the band, but was back in California to be with his girlfriend, as she recently had a baby. Carl, Brian, Mike, Al, and Bruce were joined on stage by drummer Mike Kowalski, guitarist Jeff Fosketh, guitarist Adrian Baker, bassist Ed Carter, and keyboardist Mike Meros. After a ragged version of "It's OK," the band segued into a gorgeous version of "I Can Hear Music." Carl sounded better than I have ever heard him, especially his r&b belting on "Darlin'" and his smooth crooning on "God Only Knows." Carl and Fosketh added strong guitar breaks. Whatever you may feel about Mike Love's political role in the band's internal struggles, he's still a great singer. Brian sat at the piano for every song, but actually played intermittently and sang even less. Most of the time he would sit there with his hands dangling at his sides, would occasionally mouth the lyrics without singing them, and would glance at the band and then crowd as if searching for something. He seemed a bemused spectator at the interaction between band and crowd over his own songs.

Song Scrutiny: God Only Knows

Don Cunningham

With his inestimable musical talents and overflowing catalogue of popular songs, Brian Wilson has served as a virtual goldmine for his brothers, the Beach Boys. Not to take anything away from the other Beach Boys—their vocal abilities are obvious—yet it is equally obvious that Brian Wilson is the great talent.

Unfortunately, over the years the task of minding the store of Brian Wilson music has fallen to the other Beach Boys, and their planning and execution have left much to be desired. A modus operandi has developed which includes cryptic plans, false starts, missed chances, and just plain bad ideas.

What is stranger, is that despite the famous difficulties, there have been real successes. It seems that although Brian's intractable nature has often thrown the working band into various career tailspins, it is also the case that his innate talents and strong art have inevitably risen to the fore in a timely manner, and given the band a desperately needed shot in the arm. The Beach Boy machine springs back to life, again and again, because of Brian. So it has been with Surf's Up, "Sail On Sailor," "Marcella," "Rock & Roll Music," Love You, sold-out concerts, HBO videos, and Sunkist commercials.

Then there are ideas that are smaller in scope but successful for the same basic reason. I am thinking in particular of the playing of the London Symphony Orchestra's version of "God Only Knows" prior to Beach Boy concerts. For a couple of years now, in the break between the opening act and the real, live Beach Boys, concertgoers have been treated to this sensitive, slowed-down instrumental recording of Brian Wilson's major opus.

What a marvelous idea. Could any Beach Boy have calculated the impact, on so many levels, of this offering? Might any planner for the group have predicted that the song would affect the listener in such a deep, profound way? While sitting back and waiting for the Beach Boys to appear, one is usually struck with thoughts of a perspective nature. This great and good American band, this artistic institution, is once again going to perform—right now, for the nth time. Thoughts naturally turn to the curious course of the band's history; to the meaning of the music and its success; to the enigma that is Brian Wilson.

Indeed the minutes before the Beach Boys' entrance should be used for such meditation. And as if someone might have understood that fact, the music of "God Only Knows" makes its way through the crowd; not only providing an apt aural environment for such contemplation, but also, because of the nature of the London Symphony's version, serving as an active catalyst in bringing deep thoughts to the surface. With its warm and drawn out presentation of the special chords Brian worked into "God Only Knows," the Orchestra's rendition seems literally to stretch one's mind back to the days of 1966 and the musical and psychological setting which produced the song.

Recorded by THE BEACH BOYS on Capitol Records

GOD ONLY KNOWS

Words and Music by BRIAN WILSON and TONY ASHER



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Here is a study of the song, of the group, of the artist, Brian Wilson. As the orchestra allows each chord to slowly unfold, the listener mentally fills-in the time-space with combined feelings of gentle euphoria and sadness. An artist has been at work and we think back to the days of great labor and boisterous success. For those in the right frame of mind, the orchestral version of "God Only Knows" will have conjured up the soul of Brian Wilson even before the Beach Boys step into their first song of the night.

Of course when Brian set out to write and produce "God Only Knows" in 1966, there were no such analytical thoughts, and no *deja vu*. They were the days of the real thing; days when a kind of electric creativity dominated recording sessions; days when Brian's songwriting and production were benefitting from a culmination of his abilities. Forces were coming together in a providential timetable. Brian could use the energy derived from the successful days of '63, '64, and '65, and combine it with fully matured ideas about record-making to create masterpieces of production; he could take brilliant, original ideas about tonality and temper them with his instinctual understanding, from boyhood days, of the traditional melodic structures of American pop-folk song, and in so doing, produce melodies for a new folk-classicism.

In light of the last sentence, and considering that he is the most successful songwriter of all time, Paul McCartney's statement proclaiming "God Only Knows" as the greatest pop song ever, ought not to be taken lightly. I would venture that even McCartney encountered difficulty in attempting to find the tonal center in "God Only Knows."

However, the tonal center does exist, as "God Only Knows" consists of a beautifully inventive plot within the key of E-major. The eight instrumental measures which begin the song are simple IV-I cadences which show up again as the refrain ("And God only knows..."), and then again as the tag ending. The bass figures beneath those chords are something else, however; something that is pure Brian Wilson. The bass descends slowly, an interval at a time. It is the root of the opening A chord; then the third of the tonic E chord; then the second of the next A chord; and finally the root of the tonic E, yielding a complete resolution.

The plucked, syncopated half notes on the bass as it descends in this introduction appeal to the senses in two ways: in tonal relation to each other, they provide a color and a character—the slow, careful descent; in tonal relation to the chords above, they create both resolution (usually root notes), and counter relationships (3rds, etc.). In this way the bass contributes to the overall plot in more ways than you might expect.

That was perhaps too technical, yet an analysis of the inspired tonal concepts found in the verse demands an even more technical appreciation. Keeping it simple, notice that a bass figure acts as a bridge into the verse, and that, strangely enough, the

verse begins with a D chord (the leading tone to E, as apposed to E). The plot thickens here, both with regard to the chords presented, and with the underlying bass. There seems to be a subtle battle between the keys of D and E, with E eventually winning out. Surely the tonal movements in the verse of "God Only Knows" were something unexpected in 1966, and even today appear quite adventurous. The knowledge that the tonal construction is so removed from the commonplace adds to the beauty of the song, and makes Paul McCartney say things of a superlative nature.

Artists come to be known by their harmonies; by the key systems which they usually employ; by certain tonal progressions which they prefer. Such considerations provide the listener with a kind of personality profile of the songwriter, and distinguish a George Gershwin from a Cole Porter, a Brian Wilson from a Paul McCartney. Even more obvious than those harmonic traits are the rhythmic proclivities of the artist, and even less obvious are the subtle formations of melody.

Like the most deeply hidden aspects of the artist's personality, the nuances of melody are so slight as to be unseen in part. In the whole, however, a Brian Wilson melody can be observed, and distinguished from a Paul McCartney or a Paul Simon melody. When I attempt to compare Brian's melody in "God Only Knows" to others, I keep coming up with Stephen Foster.

Moreover, the "God Only Knows" melody is based on a triplet theme containing a half-tone interval: witness "I may not," "long as there," "you nev-er," "make you so," "God on-ly." This theme is presented on various tonal levels as the melody gently rises and falls, and rises and falls. Other three-note figures abound ("a-bove you," "to doubt it"), and all told, there is a meaningful relation between these melodic-rhythmic figures, and the syncopated half notes in the bass.

The image shows two musical staves. The top staff is for Stephen Foster's "Jeannie With The Light Brown Hair" (labeled "Foster" on the left and "etc." on the right). It features a treble clef, a key signature of one sharp (F#), and a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. Below the staff is the text "dream of Jeannie". The bottom staff is for Brian Wilson's "God Only Knows" (labeled "Wilson" on the left and "etc." on the right). It features a treble clef, a key signature of one sharp (F#), and a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. Below the staff is the text "need to doubt it". Both staves have a bracket under the last three notes (B4, A4, G4).

The lyrical essence of "God Only Knows" reminds me of Stephen Foster's "Jeannie With The Light Brown Hair," both with regard to the melodic three-note themes, and also for a gentle, classical movement of notes up and down. Furthermore, a small case can be in comparing the way in which both writers fuse rhythm and lyricism into melody, as seen above.

So much for surfing down the Swanee River. The move to a discussion of the rhythm track in "God Only Knows" requires a corresponding movement of historical perspective, -to the twentieth century. One of the beautiful aspects of Brian's arrangement of the track is his use of a very simple quarter note rhythm. One can easily picture Brian sitting at the piano writing "God Only Knows," punching out chords in this rhythm, testing them, and singing the melody out loud. There is a comfortable, common quality in this rhythm (even moreso than in the triplet rhythm of a "Surfer Girl"), and it displays Brian's tendency to lean toward r&b based structures.

It is interesting to note that although Brian Wilson, Paul McCartney, and Paul Simon each found initial success by employing straightforward rock & roll rhythms and song structures, soon thereafter each gravitated toward personal impulses: Wilson to r&b; Simon to American jazz; McCartney to the offbeat rhythms of British saloon songs. Brian's use of a very simple rhythm track in "God Only Knows" makes the subtler rhythmic ideas in the melody that much more appealing.

The production too, is a lesson in modesty. There are no groundbreaking choices of instrumentation, and no overpowering displays of dynamics; instead there is plenty of evidence for the hand of a crafty genius in the arrangement of the instruments at hand.

The careful arrangement of a few favorite instruments, including piano, bass, sleighbells, wood-percussion, violins and French horn; and shadings of dynamics that are as subtle as the inflections in the melody, yield a track which can stand on its own in sheer magnificence. (And it does that very thing on the instrumental album, Stack-O-Tracks.)

The chords presented on the piano provide, along with the sleighbells, the quarter-note rhythm, and are arranged into such subtle shadings of harmony that they merge with the invariant tone of the sleighbells, even as they are in counterpoint with that sound.

Brian is very clever in his use of the instruments. The French horn, a rising, hopeful figure, is immediately associated with the opening theme, and then does not show up until the final tag, producing the sense of a cycle. A martial snare drum figure plays another role in that tag ending, producing a sense of finality, of completion.

In the main verses the sleighbell-keyboard sounds are voices, and support Carl Wilson's lead vocal, while the syncopated bass is the fragile heart, and the lilting violins are the consequences of dreams facing reality. (compare with the French horn) All of these sounds are mixed in an expert manner to yield as much of a sense of life-experience as can be expected from a 3-minute pop song.

The impulses of harmony, melody, and rhythm, that I have so far mentioned, are as much a definition of Brian Wilson's art as those found in any other Brian Wilson song. "God Only Knows" was created at a point in Brian's career -in 1966- when he was moving toward a

closing of that famous and phenomenally successful 5-year era of record making (1963-1967). Ten years later Brian emerged from his bedroom to make a few more albums, including the impressive Beach Boys Love You. What was so wonderful about 1977's Beach Boys Love You, in addition to Brian's actual return, was the return and reaffirmation of his basic instincts in melody, rhythm, and harmony, -all very much in evidence in that precious work.

What was missing from the 1977 LP, however, was the sense of hard-earned perfection in the mixing of sounds -something which was considered a given back in 1966 with "God Only Knows" and Pet Sounds. Brian's impulses have never left him, but the energy which surrounded the making of "God Only Knows" proved to be qualified by time itself.

Brian allowed Carl Wilson to be mixdown producer on 1977's Beach Boys Love You, and there is precedent for that: Carl sang the lead on "God Only Knows" back in 1966. On the back of the original sheet music for "God Only Knows" is a statement attesting that Brian chose Carl to sing the lead because "Carl could do the best job, for his voice range fit the song beautifully (and because he is Brian's brother, it almost sounds like Brian)."

He does indeed sound like Brian here, with his beautifully smooth tenor, and special timbre, characteristic of the Wilson clan. Carl Wilson's lead vocals on "God Only Knows" and "Good Vibrations" are surely the highest points of his career.

To hear Brian Wilson singing you must listen closely to the vocal counterpoint at the end of "God Only Knows." He is there, along with the other Beach Boys, as part of the most famous of Brian Wilson tag endings. In this beautifully arranged round the voices that make up the famous Four Freshmen-styled Beach Boy harmony of "In My Room," "A Young Man Is Gone," and all the others, -come apart, revealing the individual voices that Brian, as has often been said, was wont to use as instruments.

Voices as instruments; instruments as voices; all as sounds in Brian's mind. In the final analysis "God Only Knows" is just another example of Brian's love affair with sounds. Studying the lyrics will reveal that it is Brian's great philosophical love song. But analysis of the sounds reveals the same conclusion -even moreso. There is more philosophy in one shake of a sleighbell than in eight measures of words.

Brian was the boy who taught his brothers to sing harmony at night, in their beds; he was the man who sent people out to record dripping faucets and crashing ocean waves; he is the man who holds the record for wearing out copies of "Be My Baby."

It is the appreciation of Brian's personal philosophy, as expressed in his sounds, which makes so many of us fans. And that is also why, despite the London Symphony Orchestra's omission, -I sit back while the road crew prepares the stage for the touring Beach Boys, -and hear sleighbells.

Rare Tracks: The Sunflower Era

Brad Elliott

In this issue, I continue my chronological discussion of unreleased material by the Beach Boys. In the past two columns I covered recordings up through 1967. Although there are unreleased recordings from the group's late '60's albums, none have gotten out of the group's tape vault. Thus the next recordings to be discussed are from 1969 and 1970, and the Sunflower album.

First, a little history. (And note: the following narrative includes information obtained since the publication of my book, Surf's Up!, and differs greatly from what is printed there.)

The Sunflower album went through many changes prior to its release in August, 1970. The sessions that culminated in the released album began during the group's last days with Capitol Records. According to the company's files, four songs that appeared on Sunflower, "Got To Know The Woman," "Forever," "All I Wanna Do," "Deidre," were recorded in early 1969. The four songs were given Capitol master numbers.

In early 1970, the Beach Boys signed a contract with Warner Brothers Records, and on January 13 the group entered the studio to record its first album for Warners. Titled Add Some Music, it was completed February 16, and mastered February 18-20.

Included on the album were: "Our Sweet Love," "Slip On Through," "Add Some Music To Your Day," "This Whole World," "At My Window," -all found on Sunflower- "Take A Load Off Your Feet," -included on Surf's Up- "Tears In The Morning," -an alternate version (see below), "Susie Cincinnati," "Fallin' In Love," "When Girls Get Together," "Good Time," and "I Just Got My Pay."

Warners rejected that album, suggesting the group's debut for the label should be stronger. At that point the group assembled the 14-song Sunflower, the master tape of which is pictured on page 152 of David Leaf's The Beach Boys And The California Myth.

Nine cuts were holdovers from Add Some Music: "Our Sweet Love," "Slip On Through," "Add Some Music To Your Day," "Tears In The Morning," "Fallin' In Love," "When Girls Get Together," "Good Time," and "I Just Got My Pay."

Added were one of the Capitol recordings, "Forever," and four newer songs: "Walkin'," "Games Two Can Play," "Back Home," and "Carnival" (the latter was recorded on January 8, 1970, just prior to the Add Some Music sessions).

It is not known whether Warners actually rejected the new lineup, but it was never released.

Then the lineup changed again. Nine songs were dropped. Added were two songs from Add Some Music, "This Whole World," and "At My Window;" three 1969 Capitol recordings, "Got To Know The Woman,"

"Deidre," and "All I Wanna Do;" and two new songs, "It's About Time," and "Cool Cool Water" (the latter was finished on July 9, the day before the revised album was mastered). In addition, "Tears In The Morning" was given a new lead vocal and remixed, July 4-5.

The Beach Boys were an incredibly proficient recording group in the 1969-1970 period. At a time when most top groups were cutting only eight to twelve tracks a year, the Beach Boys were able to draw upon at least 22 finished songs in order to assemble an album.

Of those 22 songs, 16 have been released in essentially the same form in which they existed in 1970. Twelve appeared on Sunflower, and one ("Take A Load Off Your Feet") on Surf's Up. "Susie Cincinnati" became the B-side for both the "Add Some Music To Your Day," and "Child Of Winter" singles, -the 15 Big Ones "Susie" is a remix. "Fallin' In Love" became the B-side of the Dennis Wilson & Rumbo single. "When Girls Get Together" surfaced much later on Keeping The Summer Alive.

Which leaves six songs: "Good Time," "Back Home," "I Just Got My Pay," "Games Two Can Play," "Carnival," and "Walkin'." Also an alternate version of "Tears In The Morning."

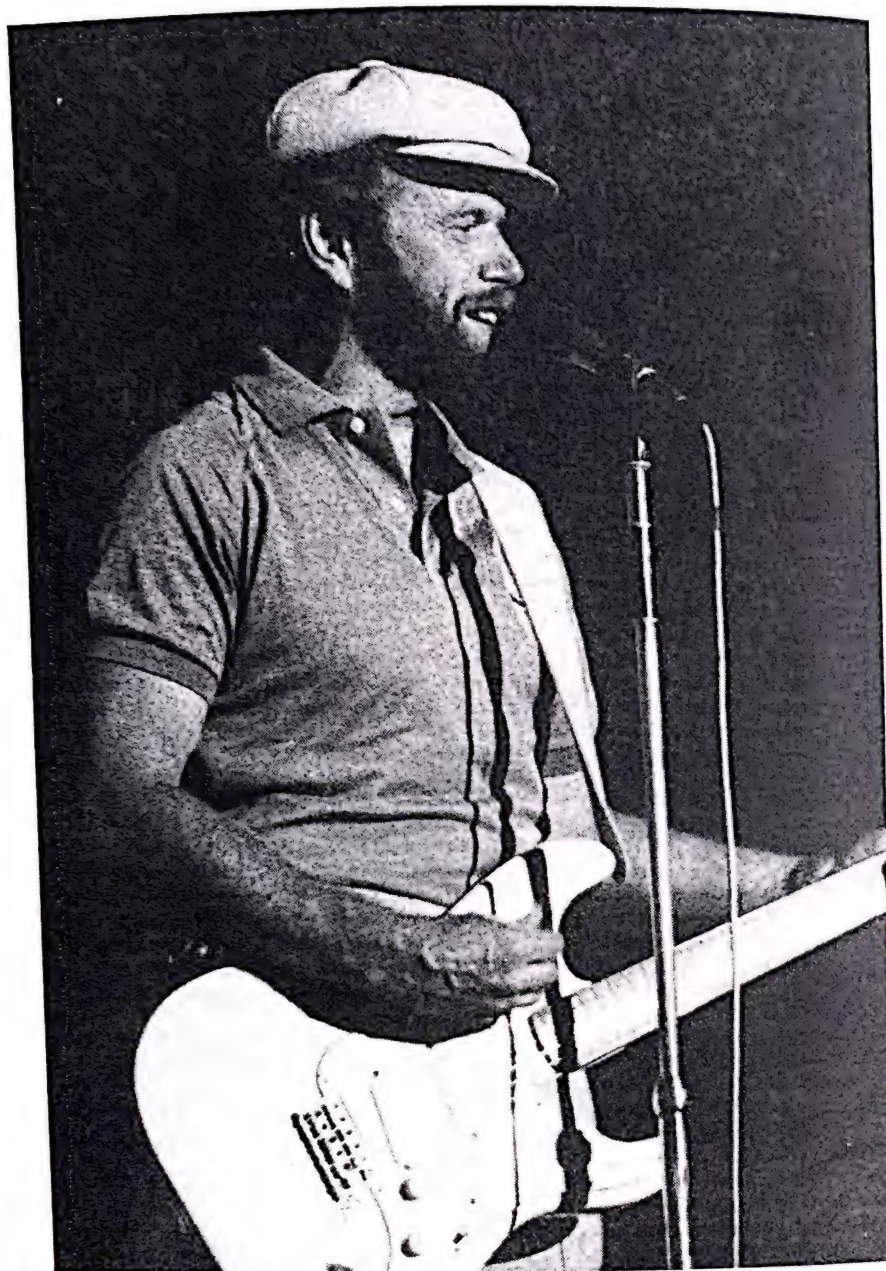
"Good Time" was released on The Beach Boys Love You, in a drastically remixed version. Gone are prominent and delightful backing vocals of the original mix; added is a new tag- "hey!" Those readers who have not heard the original mix of "Good Time" are referred to the version found on the Spring album. The full backing vocals from the first Beach Boy mix are present there. The original version of "Good Time" was broadcast on New York's WPLJ-FM in February, 1971, during an interview with the Beach Boys. It is also available on a tape, commonly known as Landlocked, which is discussed at length later in the column.

The 1970 "Back Home" is a completely different recording of the song which appeared on 1976's 15 Big Ones. Unfortunately, the 1970 version has never gotten into the hands of collectors, and none of the group's associates have copies. It remains unheard.

"I Just Got My Pay," like "Good Time," was played on WPLJ-FM in February, 1971. It is also found on the widely circulated Landlocked tape. In addition, it is found on the Hawthorne Hotshots bootleg.

"I Just Got My Pay" was previously reviewed as part of Hotshots, in the December, 1979 issue of ASM. It is a spirited song about working, earning money, then blowing it on the town with a favorite lady. There is a bridge which includes a ringing alarm clock being knocked to the floor and then turned off. Part of the melody of "I Just Got My Pay" resurfaced in "Marcella."

"Games Two Can Play" can be found as part of the 1977, unreleased



Adult Child album, tapes of which are not difficult to obtain. In 1977, writer David Leaf wrote about "Games Two Can Play:" "This song has real Beach Boys harmonies, a great lead vocal from Brian, acoustic guitar, and a sound that makes us think it was recorded for the Friends album. The song is definitely a first cousin to "Busy Doin' Nothing."

"Games Two Can Play" is one of those autobiographical Brian Wilson songs: "In the morning people are so happy - That's the time when I'm Mr. Businessman - Later on I really get to going - Yeah I get my motor running - I get my legs to moving - I'm just no good unless two can play." The lyric is trivial and honest: "I'm fat as a cow - How'd I ever get this way?" -sings Brian. The mood is bright and cheery, buoyed by a great Sixties-style non organ.

"Carnival" is a largely instrumental reworking of the old standard, "When You're In Love It's The Loveliest Night Of The Year." The song creates the impression of a carnival merry-go-round, with the horses moving up and down and all. The music phases in and out repeatedly, while a bottomless bass drum booms regularly, and slowly. There may be a real calliope in there. The group vocalizes on "LAA-LA-LA-LA-LAA." "Carnival" stands as an amazing aural piece, up there with "Mrs. O'Leary's Cow."

To this time "Walkin'" remains a track unheard.

The original version of "Tears In The Morning" is noticeably different from that released on Sunflower. The opening chorus features Bruce Johnston's lead vocal accompanied by a heavy layer of strings, instead of Beach Boys' backing vocals. The "Lose a wife, change my life" section also lacks the group's vocals, giving prominence instead to the mandolin, which is barely heard on the released version.

In the first chorus, the backing vocals are again missing, and Bruce is here accompanied by muted horns. The second verse pushes the strings to the foreground and buries the cymbal tapping in the background -which is the opposite of the released version.

There is a lyric change in one line: "And I don't need no neven-the" instead of "Guess I'll keep a hold on my sorrows." ('Neven-the' means anything that eases suffering. Look it up.) In the next chorus the absence of backing vocals brings an accordion to the fore. The closing piano solo is less heavily echoed in this unreleased track.

Other recordings exist from the 1969-1970 period, but apparently were never considered for inclusion on any of the Add Some Music-Sunflower lineups.

The early 1969 Capitol sessions that produced four Sunflower tracks also produced "San Miguel" and "Loop De Loop." "San Miguel" was eventually released on Ten Years Of Harmony, but "Loop De Loop" has yet to see official release.

"Loop De Loop" is a legendary track; started by Brian and continued by Alan. To this day, Alan insists the song is unfinished, but the version found on the Landlocked tape sounds finished to me. It has to rate as one of the best Beach Boy songs still locked away.

In the December, 1979 issue of ASM, Don Cunningham described hearing "Loop De Loop:"

"Suddenly a dense fabric of sound leapt from the speaker; a sound which enveloped and showcased a Mike Love nonsense bass line which repeated, 'Loop de loop, flip flop, flying in an airplane; loop de loop, flip flop, flying in an airplane.' Voices were all over the place, accompanied by a multitude of instruments, including even a whoopie whistle: 'loop de loop, flip flop, flying in an airplane--wheweee!' As the song moved along, modulating to higher keys, a verse would occasionally jump into the din. Brian or Al would tackle that job. Rhythmic themes came and went, and came again. Here was a musical tour de force, complex and fun, with the excitement of a Disney cartoon chase scene."

Engineer Steve Desper's studio log shows that the Beach Boys recorded the unreleased Brian Wilson-Rick Henn song, "Soulful Old Man Sunshine," on November 6 and 9, 1969. This song remains unheard.

According to Bruce Johnston, "We're Together Again" was recorded in Brian's living room during the Sunflower sessions. The sound quality of the tape I've heard is poor, but the virtues of the song still shine through. The song is simple: a circular ditty, with the lyric "We're together again" repeated over and over again. The backing track is only piano, drums, and bass -with some nice bass movements. Brian handles the lead vocal on what might be referred to as verses. The backing vocals make this song, however, and can be compared with "Their Hearts Were Full Of Spring" and "Our Prayer," as traditional examples of Beach Boy harmony. There are lots of gentle "ooh's" behind Brian, which break into falsetto echoes of "we're together again." This is a must for inclusion on any future 'archive' album.

"Seasons In The Sun," written and produced by Terry Jacks (who later had a monster hit with it), was recorded by the Beach Boys July 31-August 2, 1970. According to Bruce, the group did not feel the song was right for them. Nevertheless, the finished track sounds awfully good to me. Carl has the lead vocal, and gives it a 'hurtin' quality which surpasses Jacks on the hit version.

The first chorus, with the entire group singing, is somewhat jarring, as it follows Carl's initial solo. A better situation exists in the second and third verses, where Carl is joined, midway through, by soft backing vocals. This is followed by a smoother transition into the full-bodied chorus.

"Seasons In The Sun" was to be included in the unreleased, 1977 Christmas album, Merry Christmas From The Beach Boys. Tapes of that album can be found by collectors.

"My Solution" was recorded on Halloween (October 31), 1970. It is doubtful whether the song was intended for release, as it is not really a song, -more of a recitation; a joke. At best, it comes close -but not close enough- to "The Monster Mash." With synthesizer-created 'blips' and 'zaps' in the background, Brian uses his best 'horror-movie-scientist' voice to tell a story about creating a 'solution' which will make people peaceful.

Behind him, the rest of the group (minus Dennis; plus Billy Hinsche) chants quietly: "I dropped my dog - In my solution - He looked so different - In my solution - I knew I'd found - My peace solution - My instant aid - To evolution." According to the story, the solution works with the dog, but kills "a beautiful damsel with dark, flowing hair," -on whom he tries the solution. The song ends with Brian relating, "The meters now read even - The line has evened out - You know what that means." He then laughs. Talk about a sense of humor.

Several other unreleased songs from 1969-1970 are found on the so-called Landlocked tape. That title stems from the fact that the Surf's Up album was originally to be titled Landlocked. When the legendary "Surf's Up" was added to the album, the title was changed accordingly. Several years ago, a master tape labeled the "second" Brother Records album, was found in the Beach Boys' tape library. The second album, of course, would be Surf's Up. However, the lineup for that tape was "Loop De Loop," "Susie Cincinnati," "San Miguel," "H.E.L.P. Is On The Way," "Take A Load Off Your Feet," "Carnival," "I Just Got My Pay," "Good Time," "Big Sur," "Fallin' In Love," "When Girls Get Together," "Lookin' At Tomorrow," and "Til I Die."

After that, an acetate pressing of the tape was found in the possession of a former associate of the group. Collectors jumped to the conclusion that the tape was the aborted Landlocked. In fact, that was not so. According to Steve Desper, the group did not assemble an album for release in the time between Sunflower and the final decision on a lineup for Surf's Up. He insists there never was a Landlocked. The title was junked before an album was assembled.

However, Desper did put together an album-length tape of various recent recordings -some unfinished- which the group had lying around. An acetate was pressed. The purpose of the dub was to make these recordings handy for reference purposes, and also to give the group something to play for interested people and radio interviews. It was a tape of this acetate which the Beach Boys used when they appeared on New York's WPLJ-FM, February 19, 1971.

During the WPLJ appearance the disc jockey even asked, "Is that a new album?" To which Carl replied, "You could say that some of the cuts might be on an album, but it's not a new album." Bruce said, "This is a tape off a dub of our stuff... We made this right before we came so we could bring it on."

As Carl promised, several of the cuts turned up on future albums. Three songs, -"Take A Load Off Your Feet," "Lookin' At Tomorrow," and "Til I Die"- appeared on the group's next album, Surf's Up. Eventual-



photo courtesy of the Beach Boys

ly "Susie Cincinnati," "San Miguel," "Good Time," "Big Sur," and "When Girls Get Together" turned up on albums as well.

Some of the tracks from the dub have been discussed, but several others have not.

"H.E.L.P. Is On The Way" is, to some extent, a sister song to "Take A Load Off Your Feet." The latter features the line, "He went to H.E.L.P. and got some sandals new." H.E.L.P. was a health-food store which Brian frequented, and "H.E.L.P. Is On The Way" was his tribute to that place.

"(It) is a track that's at least six years old, and because of that, it has a very good Beach Boys group feel to it," wrote David Leaf in 1977, when the song was scheduled for inclusion on Adult Child. "All the guys are there, singing some of the nicest harmonies since Sunflower. The closing a cappella vocal is fabulous, and if you listen closely, you hear somebody mention the Radiant Radish." The Radiant Radish, of course, was Brian's own health-food store.

The musical arrangement is lively, with the central melody carried along by tack piano and banjo. Mike sings the lead, filled with terribly inane lyric ideas, quite capably. Lines like "Throw it up, stomach pumps, enemas too," and "Yummy carob cookies are an organic treat," are not great lines to work with. Mike has to be blamed for the ridiculous lyrics, however, since he has the writing credit, along with Brian.

"Big Sur," as it appears on the dub, is very different from the version released on 1973's Holland. The lyrics are the same, but this original version is in $4/4$ time, rather than the released version's $3/4$ time. The tempo is slower; more evocative, but the phrasing is awkward here. Mike has to take an almost singsong approach to make the words fit.

The instrumentation, however, is good, with strummed guitar, bass, and what sound like bongos. Filling out the back is a lush harmony from the whole group. The fadeout is unique, with 'outdoors' sound-effects: chirping crickets and such.

Finally, there is "Til I Die." The version on the dub was played on WPLJ. That version is identical to the released Surf's Up track, except that it is unfinished: Brian's vocals are missing.

There is, however, another unreleased version of "Til I Die." This is the much celebrated five-minute version. It is also from an acetate dub, but in this case, a ten-inch disc. The disc includes one other track: the drum part from "It's About Time," which is very complex, but almost entirely buried in the mix on Sunflower. Many of the tapes made from the album-length dub have these two tracks tacked on at the end.

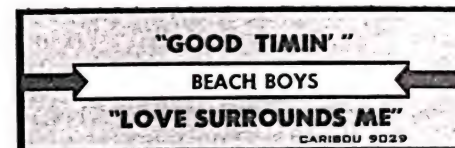
The five-minute "Til I Die" is beautiful for reasons other than those attached to the released version. Had it been included on Surf's

Up, it might have overshadowed the title cut. The track opens with a solitary bass; then vibes are brought in; then organ; and finally subtle percussion. The track is looped, and plays through twice, the first time without vocals, the second time with them. Don Cunningham describes it (again from the December, 1979 ASM):

"The voices sound like spirits from afar. The organ is right out of St. Patrick's. The vibes are absolutely haunting... The voices which present the first lyric are abrupt and almost a cappella. From that point the song follows an arrangement very similar to the released version, even into the ending, -except for two noticeable differences. The vibes continue as a strong, haunting theme, and the percussion is minimal."

A large portion of this version of "Til I Die" (the final 3:35), can be found on the Hawthorne Hotshots bootleg.

As a whole, the unreleased outtakes from 1969-1970 are excellent, -far better than many of the released album cuts that followed. Perhaps someday the group will see fit to release a series of 'archive' albums, one of which would be a Sunflower outtakes compilation. Such an album might even turn the group's fortunes around.



The Tokens

Gary Gidman

Here is a look at the Tokens, a vocal harmony group from Brooklyn, New York, who boast of a recording career that has spanned twenty years, including fifteen albums and over fifty singles. They have performed numerous commercial jingles, produced hit records for four other groups, and owned their own record label -long before the Beach Boys established Brother Records. Brian Wilson has cited them for their work, some of which offers evidence for his influence.

Although I am a fan of the Tokens, I harbor no illusions of their being more important than the Beach Boys in the American music scene, and I would like to use their story to make a point about the Beach Boys, which is that in many ways the Beach Boys were and are unique, and as such, have exerted a much greater influence over the music world.

The Tokens were Jay Siegel (lead vocals, occasional percussion and guitar), Hank Medress (vocals, bass, piano), Phil Margo (vocals, drums, guitar, piano), and Mitch Margo (vocals, guitar, piano, banjo, drums, percussion). From 1962 to 1965 Joe Venneri (banjo, guitar, bass) was a non-singing fifth member, replaced through 1967 by Steve Friedland (vocals).

Their first recordings were made in 1957, in Brooklyn. Like the Beach Boys, there were brothers in the group, and they were all from the same neighborhood. They were influenced by the same musical environment, a heady mixture of ethnic forms, predominantly Latin, and with the streetcorner tradition of doo-wop. Not surprisingly, these elements were the basis of the Token's sound, in particular the sound of their earlier recordings. However, also in evidence was the up-and-coming folk craze, popularized in Greenwich Village—a trend encompassing more exotic ethnic music.

After an initial flirtation with success, due to a big-selling doo-wop single entitled "Tonight I Fell In Love," the group won a recording contract with RCA Victor, a move which led to their greatest commercial success, 1961's "The Lion Sleeps Tonight."

As the story goes, "The Lion Sleeps Tonight" was released over protests from the group, who didn't think it would sell. Their producers, Hugo and Luigi, had heard the group's rendition of "Wimoweh," an African song of freedom popularized in folk circles by Pete Seeger, Miriam Makeba, and others, and they rewrote the lyric. Combined with the group's Four Seasons-styled vocal arrangement, and the judicious use of African rhythms and percussion, this resulted in a production which still must be considered a unique blend of styles.

I suppose you could call it the first folk-rock record. The album which followed was also well done and well received, acclaimed by many as one of the best vocal performances of its time. The same meld of African drums, Kingston Trio guitars and banjo, and Four Seasons vocals were applied to "The Wreck Of The John B," "Shenandoah," "Michael Row The Boat Ashore," and some less familiar numbers. Each was well crafted and enthusiastically performed.

In 1962 the Tokens released their second LP, titled We, The Tokens, Sing Folk. It was comprised of a spectrum of folk tunes, from the African "B'wa Nina" to the negro spiritual "Joshua Fit The Battle Of Jerico," to the colloquial "Five Hundred Miles." One cut, "La Bomba," rocks a little harder than the rest, due to the inclusion of a brass section.

1963 found the Tokens still trying to reach the level of their first success, "Lion Sleeps Tonight," yet failing to do so. No album was released, and although several singles made the charts, none became major hits.

Something new was happening in pop music, namely the "California Sound." Some young hotshots from Hawthorne had gotten people interested in surfing and customized jalopies. Hugo and Luigi were quick to recognize the trend, as it was already translating into dollars for Capitol Records. Why not get in on it? The group was agreeable, and in late 1963 they released a single, "Let's Go To The Dragstrip," b/w "Two Cars." Apparently these two songs, along with six others, were written by group members Jay Siegel, Hank Medress, Phil, and Mitch Margo over the course of one weekend—with the aid of some Motor Trend magazines and Beach Boy records.

Those songs, along with the Beach Boys' "409," "Shut Down," and "Little Deuce Coupe," and Jan and Dean's "Drag City," were recorded in one day, and became the Token's third LP, Wheels, released in early 1964. This was a turning point in the group's career, because until that time the group's original compositions were exposed as only the 'B' sides of singles. This was the first major test of their songwriting abilities. Analysis of two songs released as a single will serve to comment on this:

"Let's Go To The Dragstrip" is an upbeat composition which lyrically takes the perspective of a young hot-rodder talking to his girlfriend about an upcoming race. Although all the proper catch-phrases are used, e.g. "shut 'em all down," the music seems out of place. The focus here, as in Hugo and Luigi's earlier productions, is on the percussion, in this case a jaunty Latin beat a la Buddy Holly's "Not Fade Away,"—augmented with maracas. The group's backing vocals are mixed down a bit and blended with a sax section. The vocal structure is a dialogue, the background chorus repeating each phrase in the lead. All in all, this was a more simplistic approach than their Californian counterparts, and certainly a far cry from the "West Coast Sound."

"Two Cars" is a moderate tempo ballad in a minor key. It deals with a race from which only one person returns. It is a Kingston Trio treatment, with plucked banjo and bass carrying it along under vocals and muted triangle. The harmonies here are stronger, helped by the sparseness of the instrumental arrangement. Only the inclusion of a 'beatnik'-styled flute interferes with my enjoyment of the piece. Still, it is no closer an approximation of the Beach Boys' sound than is "Dragstrip."

Elsewhere on the LP, the covers of Brian Wilson's songs are simplistic and off-handed, perhaps half-hearted or even condescending efforts. There is an attempt at Jan & Dean-styled humor in "My First Set Of Wheels," that makes "Schlock Rod" appear sophisticated in comparison.

I am uncertain as to the commercial success or failure of Wheels, but coincidentally, in 1964 the Tokens broke with RCA and moved to a new label. RCA released one more LP, basically a collection of older, unused recordings which show off the group's doo-wop roots. It was

titled The Tokens Again, and released in 1966.

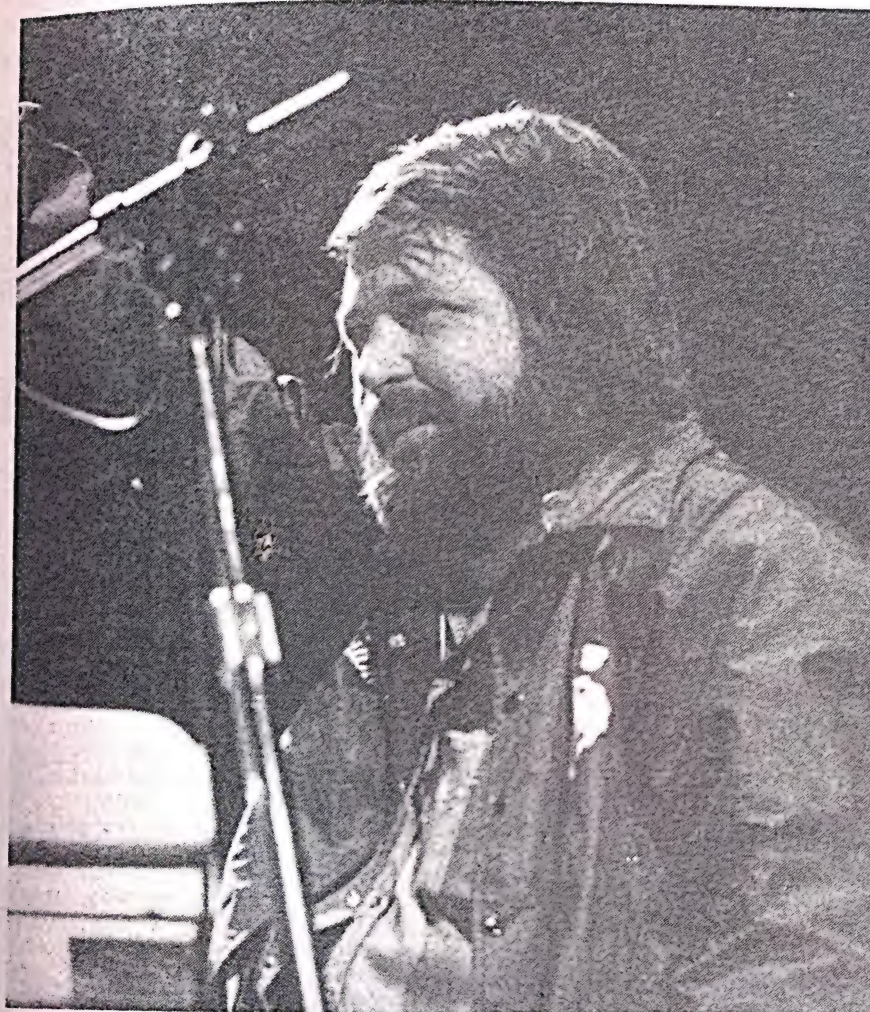
The new label, B.T. Puppy Records, was owned and operated by the Tokens themselves. According to one insider, the label was formed for financial reasons, to act as an annuity, rather than for artistic or financial control, as in the case of the Beach Boys some years later. The group then began to branch out into the field of production, and with considerable success. They produced the Chiffons' "He's So Fine," "One Fine Day," and "Sweet Talking Guy," and the Happenings' "See You In September," "I Got Rhythm," and "My Mammy." In addition, they cracked the charts themselves with "The Greatest Moments In A Girl's Life," "He's In Town," and "I Hear Trumpets Blow." Their first album showed them to be in a productive, although transitory stylistic state.

Several cuts on this album, titled I Hear Trumpets Blow, stand out. The title track is a crisp, upbeat tune with a simple but effective harmonic counterpoint vocal chorus. "He's In Town," a Goffin-King composition, is given a subdued Phil Spector production, and has been cited as a favorite of Brian Wilson. "Every Breath I Take," another Goffin-King tune, which was a hit for Gene Pitney years earlier, is given a lovely close harmony introduction, and blossoms into staccato counterpoint during the choruses.

"The Three Bells," and "The Water Is Over My Head," are satisfying blends of production and arrangement ideas, apparently similar in technical theory to Brian's approach of cutting one or two live, mono tracks of instrumental backing for each song section (verse, chorus, introduction, fade, etc.), and then splicing the sections together and mixing.

I Hear Trumpets Blow contains a sense of growth and experiment in vocal and instrumental arrangements and ideas of texture and production: sound in particular; style in general. Electric and twelve-string guitars are more in evidence here than in their entire RCA catalogue. They were getting in tune with the times, at least from their point of view. The most telling evidence for this can be heard in "Barbara Ann," which concludes side one. The Tokens' decision to record this is meaningful since they did so when the Beach Boys' version was enjoying great chart success. In addition, their version mimics the Party album's low-key instrumentation and manufactured hubbub. During the instrumental chorus, while strutting and calling out various girls by name, the Tokens shout, "Hey Mike Love, C'mere," and "How about this one, Brian Wilson?"

Whether or not the Tokens felt a rivalry existed between themselves and the Beach Boys is unknown, but their fortunes were certainly rising in the mid Sixties. The roster for their own label grew to several dozen artists (although some were the Tokens working under aliases).



In 1967 they signed with Warner Brothers Records, and would release one album and eleven singles over the next three years. The first two singles, "Portrait Of My Love," and "It's A Happening World," enjoyed moderate chart action, and appeared on the LP, named for the latter. Apart from these two cuts and a rerecording of "Wimoweh" (brassy and wordless), all the songs were written by group members. Vocal harmonies of a calibre unheard of elsewhere in the Token's catalogue can be heard on this LP. Several close-harmony ideas seem akin to the Beach Boys. In "The Purpose Of A Circus," for example, the group becomes an a cappella human calliope for a few whimsical measures.

Stylistically, the group's compositions, as well as choices of outside material, were very much rooted in the AM radio, pop idiom. The rhythms were simple and forgettable. the lyrical tendencies veered toward insular examination of the ordinary, as if in emulation of Brian's "Wind Chimes," "I'd Love Just Once To See You," "Busy Doin' Nothing," etc. The Tokens appeared to be reaching for some kind of revelation, however, -a mistake which Brian intuitively managed to avoid.

The momentum of the Token's career abated somewhat in 1968, when Warner Brothers rejected their second album. Entitled Intercourse, it was a conceptual offering tracing an individual's life from the delivery room to the grave. It was composed entirely by Mitch Margo, who had been slowly assuming a position as creative leader in the group.

Using the name "Next Exit," they recorded a single called "Breakaway," possibly a cover of the Beach Boys' song. Shortly thereafter, Mitch Margo was drafted. While he was absent (until 1971) the group ended their contract with Warners, released four more singles on B.T. Puppy, and, in less than two years, released six albums filled with previously released cuts, remakes of their productions for other artists, and the previously rejected Intercourse.

They then signed with Buddah Records for four singles and an LP. The LP, Both Sides Now, is notable for the inclusion of Brian's "Don't Worry Baby," with new second verse lyrics written by the group. These were the lyrics later used by B.J. Thomas in his cover version. The recordings from this period range from fair (several cuts on the Buddah LP) to embarrassing (a medley of the Happening's "Go Away Little Girl" and Gary Puckett's "Young Girl").

In 1971, after one final single for Bell Records, the Tokens ceased to exist. Hank Medress left the group to produce records with partner Dave Appell, a partnership which still exists today.

I should mention that prior to Mitch's return from the service, Hank, Dave, Jay, and Phil put together a studio group which they named 'Dawn,' featuring singer Tony Orlando. These Tokens produced the resulting hits, "Candida," "Knock Three Times," and "Tie A Yellow Ribbon..."

In 1973, using the name Cross Country, Jay, Phil, and Mitch recorded a country album and four singles. Utilizing a straightforward, country-harmony style, a la Crosby Stills & Nash, they hit the charts once more with "In The Midnight Hour," a slick remake of Wilson Pickett's soul classic. In 1974 they signed on with Don Kirshner's label, for which they worked as writers and producers for several years. They produced Robert John's remake of the classic "The Lion Sleeps Tonight," and, in 1976, recorded a last single together, under the name The Sands Of Time.

That single, a tribute to the Beach Boys, is intriguing to me. While musically it is only an adequate reproduction of the Beach Boys' sound, nevertheless, it manages to incorporate into the lyrics the titles of thirty five (more or less) Beach Boy song or album titles, -including some obscure ones ("That's Not Me," "Wind Chimes").

Today Jay Siegel works for ATV Music Corporation; Hank produces records; Phil manages a famous Hollywood actor; and Mitch writes film scores and commercial jingles.

Throughout their long and varied career the Tokens demonstrated a better business sense than the Beach Boys. Unlike the Beach Boys, and apart from "The Lion Sleeps Tonight," for which they will be remembered as performers, the Tokens' greatest skills were as arrangers and producers. Although unheralded outside the music business, their work for other artists had the greater influence.

Like most of the Tin Pan Alley and Brill Building artists in New York, the perpetually changing music business left the Tokens behind, as writers and performers. Like most of the artists from that scene, the Tokens found themselves following trends more than artistic visions. And their original style could not sustain them.

They may have been working toward a new style around the time of their Warner Brothers tenure, but they were stymied by company bureaucracy as well as the draft. Without their creative force, the group returned to an old-fashioned commercial approach, which became obsolete as the music scene's focus shifted from New York to Los Angeles, Detroit, and London, -and musically self-sufficient groups with cohesive styles became the rule in pop music.

In 1964 the Token's producers recognized the Beach Boys' commercial potential. Over the years the Tokens must have recognized some physical similarity between the groups' singing styles, yet they could never compete with the depth of artistry in Brian Wilson's bag of tricks. They had to exist in his large shadow. How touching that the final record they made together was "Tribute To The Beach Boys."

(Note: Virtually all of the Token's records are long out of print. For those interested, the Warners LP Its A Happening World, and the Buddah LP Both Sides Now can be found in bargain bins. I would be very grateful if anyone can help me get ahold of B.T. Puppy albums 1012, 1014, 1027, & Warners singles 7183 and "The Last Exit." Thanks.)

Surf's Up Revisited

Brad Elliott

Once again, it's time for an update to Surf's Up! The Beach Boys On Record. Thankfully, the flow of new information seems to be lessening. For a while last year I was almost snowed under with all the letters I was getting.

Many of those writing have contributed substantially to the body of knowledge on the Beach Boys' recordings. My thanks go to Dave Nowlen, Steve Harvey, Christian Bremer, Steve McParland, Daniel Bos-sard, Graham Ritchie, Andrew Doe, Gary Zenker, Jim Kosek, Donna Clatts, Dave Schechter, Gene Davidson, Allan Pisko, and Kevin Butch.

First, two corrections to last month's column: I noted that the lead vocal credit given in Surf's Up! (p. 319) for the unreleased "Bells Of Christmas" was wrong, but I got my correction backwards. Alan sang lead on the song, not Mike.

Also, I revised the lineup for the "second" Brothers Records album, commonly tagged Landlocked (v. 282), but further investigation has shown the tape-acetate was never intended for release. The full story is related in this month's Rare Tracks column. The rest of this column is devoted to 'new' additions and corrections.

Chronological Discography (California Saga)

There are two versions of "Barbie" available on record. Therefore, the twelve appearances of the song need to be further detailed as 'version one' or 'version two.'

'Version one' is the song as it originally appeared on Randy 422, the Kenny & The Cadets single (entry 4). It is best distinguished by the last line of the second verse, sung as "She loves only me." This version is found on the Orbit/Wand/Scepter album (entry 197); the Springboard LP (entry 247); The Encyclopedia Of 100 Rock 'N' Roll Hits (entry 301); and the Everest LP (entry 354a). Also, it is on the Koala and Phoenix "10" albums, listed in last month's column.

'Version two' was first released on The Beach Boys Biggest Beach Hits, Era HTE 805 (entry 133), in the spring of 1969. The last line of the second verse is sung as "You love only me." This version also is found on the Gambit 8-track (entry 248); Columbia Musical Treasury's Surfin' Fun (entry 258); Festival's Surfin' Roots (entry 306); and Surfing With The Beach Boys, Marketts And Frogmen (entry 323).

While on the subject of Hite Morgan tracks, it needs to be said that the various Trip singles and albums include Capitol tracks, not the Morgan recordings as indicated in Surf's Up! Trip single TR 51 (entry 141) features "Surfin' U.S.A." (not "Surfin'" as the label indicates), backed with "Surfin' Safari" (version 3) -in other words, Capitol tracks. Trip single TR 52 (entry 142) features "Surfer Girl" (version 2) -the Brian Wilson-produced version, as apposed to the original Morgan-produced recording.

Super Oldies Of The 60's, Vol. 4 (entry 143) includes "Surfin'



Safari"(version 3), not the earlier version 2. Super Oldies, Vol. 5 (entry 144) includes "Surfer Girl"(version 2). Vol. 7 (entry 145) includes "Surfin' U.S.A." instead of "Surfin'" (again, the label is incorrect).

Capitol Records' files have provided more exact release dates for several albums. Surfin' Safari (entry 8) was released October 1, 1962 -in mono form only (T-1808). The duophonic version of the album was not released until November 12, 1962 (DT-1808).

Other revised dates include: Shut Down (entry 17), June 10, 1963; Surfing's Greatest Hits (entry 23), September 23, 1963; Beach Boys' Christmas Album (entry 64), October 5, 1964; Beach Boys Deluxe Set (entry 113), October 2, 1967; Stack-O-Tracks (entry 124), August 19, 1968; A Top 40 Party, Vol. 1 (entry 138), September 15, 1969; Good Vibrations (entry 149), March 2, 1970; All Summer Long/California Girls (entry 155), July 13, 1970; Fun Fun Fun/Dance Dance Dance (entry 168), February 15, 1971.

The reissue of Little Deuce Coupe, SM-1998 (entry 26), was released in March, 1975, not 1976. The reissue of Pet Sounds, N-16156 (entry 93), was released in July, 1981. The reissue of Beach Boys '69, SN-16134, was released in October, 1980, not December.

The German issue of Live In London (entry 152), titled simply Beach Boys Live, was released in January, 1971, not July, 1972 (p.183).

Finally, there should have been a mention that the single mix of "Rock And Roll Music" (entry 282) is substantially different from that on the album 15 Big Ones (entry 287). The backing vocals behind the first verse of the album track are absent from the single, and the placement and prominence of instruments differ between the two. It is the single mix of the song which appears on CBS' Ten Years Of Harmony.

The following records need to be added to the main discography:

(1) Various Artists, Teen Party, Columbia Record Club D-35, released 1964. Includes Jan & Dean's "Drag City" -co-written by Brian).

(2) Various Artists, The Magic Of Christmas, Capitol SWPB-93810 (2 LP's), a Capitol Record Club compilation released in 1970. Side three, cut five, is "We Three Kings Of Orient Are."

(3) Various Artists, The KYA Great Ripoff Album, Warner Brothers PRO 509, a sampler marketed by a San Francisco radio station in early 1972. Includes "Surf's Up."

(4) The Beach Boys, "School Day (Ring! Ring! Goes The Bell)" b/w "When Girls Get Together," Caribou ZS9-9034 (Canadian 45), released August, 1980. This is the third single from Keepin' The Summer Alive (after "Goin' On" and "Livin' With A Heartache"). The scheduled U.S. release was aborted, but it appears CBS Canada went ahead with it. At present, only promotional copies are known (numbered DJZS9-9034).

The following records have been released since Surf's Up! went to print:

(1) Various Artists, The History Of Surf Music, Volume Two: Original Vocal Hits 1961-1964, Rhino RNLP 052, released August, 1982. Side one, cut two is "Surfin' Safari"(version 2). Side one, cut three is "Surfer Girl"(version 1). Side two, cut five is "Surfin'." All three tracks produced by Hite Morgan.

(2) Various Artists, Bustin' Surfboards (14 Smash Hits! Featuring The Great Surf Legends), GNP/Crescendo GNPS 2152, released August, 1982. Side one, cut one, is "Surf Jam."

Some odds and ends:

Two versions exist of the commercial release of "Add Some Music To Your Day" b/w "Susie Cincinnati," Brother-Reprise 0894 (entry 148). The first pressing features, at the top of the label, the Reprise logo in a red circle, joined on the left by the Warner Brothers-Seven Arts logo in a smaller square. Both sides of the single are mono, as are promo copies. The second pressing features only the Reprise logo in a red square (no Warners logo)-and is stereo on both sides.

More label variations have surfaced. (note pp. 188-191) Fun Fun Fun/Dance Dance Dance is known on the "Red 1" label (red with a stylized 'C' at the top). Capitol singles 5096, 5602, 5174 are known on the dark maroon label, with the 'old style' logo featuring the Capitol Building dome. Capitol Starline singles 6060 and 6095 are known on the red and white 'target' label.

Sunflower and Holland have surfaced on the brown Reprise label, as have Brother-Reprise singles 0998, 1015, 1047, 1958, 1156.

Not mentioned at all in Surf's Up! are the label variations for the Trip 45's (entries 141 and 142). The two singles are known with yellow, black, and pink labels.

Two more RCA Music Service releases have been found. Sunflower is R-103947, while 15 Big Ones is R-130223.

Credits Index (Stack-O-Tracks)

The Castells who sang "I Do" were Chuck Girard, Tom Hicks, Joe Kelly, and Greg Van Krugel (not Bob Ussery, as listed on page 259).

Sharon Marie's identity is now known. She was not Sheri of Bob & Sheri, nor was she one of the Honeys. Her full name is Sharon Marie Esparza. Publicity photos exist of her with Brian and the Beach Boys. One will be published in the next issue of Add Some Music.

The Survivors have been identified as Brian Wilson, Dave Nowlen, Bob Norberg, and Rich Alarian.

Foreign Releases (This Whole World)

In the realm of corrections:

The correct lineup for the Israeli Wild Honey EP (p. 206) is "Wild Honey" and "Then I Kissed Her," backed with "Heroes And Villains (not 'Gettin' Hungry') and "Wind Chimes."

The "Gettin' Hungry" 45 came with a title sleeve in Germany, not a picture sleeve (p. 211). However, in Holland, the record did have a picture sleeve, displaying a drawing of Brian and Mike.

Spain did not have the only all-Christmas Album EP. (p. 208) Mexico also released one. The Mexican cover is almost identical to the Spanish cover pictured on page 207. Numbered EAP-2164, the track lineup is "White Christmas" and "Santa Claus Is Coming To Town" b/w "Merry Christmas Baby" and "We Three Kings Of Orient Are."

Recent foreign albums of note:

(1) The Beach Boys, Ballads, Capitol ECS-90108 (Japan), released August, 1981. Side one: "Good Vibrations," "Surfer Girl," "Don't Worry Baby," "Girls On The Beach," "She Knows Me Too Well," "In My Room," "All Summer Long," "There's No Other (Like My Baby)," "I'm So Young," "Caroline No." Side two: "Sloop John B," "Hushabye," "Wendy," "Please Let Me Wonder," "Spirit Of America," "God Only Knows," "The Warmth Of The Sun," "Graduation Day," "Keep An Eye On Summer," "Auld Lang Syne." (The last track is the rarer version without Dennis' rap.

(2) Various Artists, Summer Surfin', Axis 68 (New Zealand), released 1981. Includes "Surfin' U.S.A." "Fun Fun Fun," "Surfer Girl," "California Girls," "Hawaii," and "Surfin' Safari;" plus "Surfing Down The Swanee River" by the Honeys, "Surf City" and "Ride The Wild Surf" by Jan & Dean, and three more songs.

(3) The Beach Boys, Catch A Summer '81, Capitol PRP-8176 (Japan-promotional only), released 1981. Side one: "I Get Around," "Surfin' U.S.A." "Surfin," "Hawaii," "Surfin' Safari," "Surfer Girl," "Little Deuce Coupe," "Shut Down," "Little Honda," "Pamela Jean" (the Survivors) "Surfing Down The Swanee River" (the Honeys), "Pray For Surf" (the Honeys). Side two: "Do You Wanna Dance," "Fun Fun Fun," "Be True To Your School," "Dance Dance Dance," "In My Room," "Don't Worry Baby," "Hello Me Rhonda," "The Little Old Lady From Pasadena," "Barbara Ann," "Good Vibrations."

Catch A Summer '81 was a promotional record to accompany the seven-album boxed set, The Capitol Years. It carries a front cover similar to the boxed set; the back cover has liner notes (in Japanese). The record has a white promotional label.

Unreleased Recordings (Our Favorite Recording Sessions)

Prior to recording "Pamela Jean," the Survivors recorded "Wich Stand," written by Brian Wilson, Rich Alarian, Steve Rusk, and Dave Nowlen. Recorded at Gold Star Studio in mid-1963, "Wich Stand" was produced by Brian, with a Dave Nowlen lead vocal. The session was

a way for Brian to return a favor Alarian had done him. Reportedly, Alarian contributed to the writing of several Beach Boys songs, but agreed not to receive credit or royalties. Capitol, however, refused to release "Wich Stand" because it sounded too much like the Beach Boys. That decision resulted in the recording of "Pamela Jean."

A third song was planned for the Survivors: a Brian Wilson composition titled "A Joy Ride Cruise." It was never recorded.

The list of Friends outtakes (p. 280) should include an alternate version of "Be Here In The Morning." Capitol's files list a master number for another version of the song, and Carl indicated in 1968 that the song had a second melody.

The discussion of the Add Some Music/Landlocked albums (pp. 280-282) should have noted that "Tears In The Morning" originally featured a vastly different mix and slightly different lyrics. See this month's Rare Tracks column.

After his appearance at the Whiskey A Go Go shows, November 4 and 5, 1970, Brian began a song called "The Wise Man Stayed Home." He apparently wrote the music, but never got around to the lyrics.

In an interview in the December issue of Beach Boys Stomp (#34) Jack Rieley indicated that a lineup had been set for the Landlocked album. Tracks included "Loop De Loop," "San Miguel," "Good Time," and "When Girls Get Together," but not "H.E.L.P. Is On The Way," "Big Sur," or "Fallin' In Love."

Rieley also confirmed the existence of the legendary "Burlesque." The song was written by Brian and Rieley, and was recorded. Rieley sang some lyrics: "Tantalation and hot glowin' skin / Sun's about to rest." While confirming that the Beach Boys planned to release the Smile album in 1972 (p. 285), Rieley said a master tape was never prepared.

The information in Surf's Up! about an early version of "Sail On Sailor" (p. 284) is partly incorrect. The song was not, planned as the B-side of a British single. That story began when a New Musical Express reviewer described the just-released "Long Promised Road" as "in the musical vein of 'Surf's Up/Stop Your Lyin' And Your Cryin.'" Obviously the latter title refers to "Sail On Sailor." How the reviewer heard the song (or even the then-unreleased "Surf's Up") is anybody's guess.

"Change Partners," erroneously listed as a 15 Big Ones track (p. 289), is the 1971 Stephen Stills composition and was considered in late 1971 for possible inclusion on Carl & The Passions-So Tough.

The Fataar-Chaplin composition, "Hard Times" (p. 286), reportedly was recorded and released by the English group Rare Bird, but I do not have any information as to which of their albums contained it. (Could anyone help?)

"H.E.L.P. Is On The Way," as included on the Adult Child album (p. 290), is a different mix from the version on the so-called Landlocked tape/dub.

"Child Of Winter" from Merry Christmas From The Beach Boys (p. 292), is a different mix from the 1974 single. The instrumental track is remixed, changing the prominence of certain instruments; the vocals are completely rerecorded, with the possible exception of Brian's 'loony' vocal. The giveaway is that the "ding dong dingle-o-dell" chorus begins immediately after the bridge on the Merry Christmas version, while on the 45 it doesn't appear until Mike sings, "Merry Christmas to you" - just before the fadeout. In addition, Mike sings two extra lines: "Merry Christmas to you all/Wonderful feeling" in the fade of the later version.

The list of M.I.U. outtakes (p. 292) should include "Mike Come Back To L.A." The group was shown working on the song in the "Our Team" promotional film shot at M.I.U.

Dennis Wilson and Christine McVie recorded demos of two of Christine's songs at Audissey Studios in Hawaii in November, 1980. The songs were intended for future projects the two planned together. (Could one of the songs have been "Only Over You," for which Dennis receives "special thanks for inspiration" on Fleetwood Mac's Mirage?)

One of Brian's new songs, "Night Blooming Jasmine," was recorded in the fall of 1981. Dennis produced the session; Brian sang lead.

Alan Jardine recorded a version of "Come Softly To Me" at his Big Sur home studio during 1982.

Brian was recording with Bob Norberg (of Bob & Sheri fame) during the fall of 1982. Chuck Britz engineered. The familiar crew of studio musicians was used. No titles are known.

Some elaboration on vocals of unreleased songs (pp. 319-327):

"Goin' To The Beach" is sung by Mike. A completed rough mix, dated December 13, 1979, exists.

"I Saw Mommy Kissing Santa Claus"(new version) features a lead vocal by Matthew Jardine on the verse, and Alan on the chorus.

"Loop De Loop" has Brian singing the lead vocal on the first verse. Alan sings lead on the other two. Mike handles the "loop de loop, flip flop, flying in an airplane" bass vocal.

The lead vocal on the group version of "River Song" is by Dennis, and it is incomplete.

Concert Recordings (Wow! Great Concert)

There exists a poor quality tape of part of a November, 1966 show in Birmingham, England. The lineup: "Help Me Rhonda," "California Girls," "You're So Good To Me," "God Only Knows," "Good Vibrations."



Radio Appearances (Magic Transistor Radio)

Brian's KRTH-FM interview with Jim Pewter (p. 306) took place September 1, 1974, rather than January 9.

Television Appearances (Johnny Carson)

Australia's Seven Network broadcast a concert special, "Good Vibrations," the evening of May 10, 1978. The show was filmed in March at the Myer Music Bowl in Melbourne. Songs performed: "California Girls," "Sloop John B," "Little Deuce Coupe," "California," "Lady Lynda," "Everyone's In Love With You," "Country Pie," "Catch A Wave," "Surfer Girl," "I Get Around," "Rock & Roll Music," "Surfin' U.S.A.," "Help Me Rhonda," "God Only Knows," "Wouldn't It Be Nice," "All This Is That," "Do It Again," "You Are So Beautiful," "Barbara Ann," "Fun Fun Fun," "Good Vibrations."

The "Goin' Platinum" cable TV special (p. 312) appears to feature the Beach Boys performing six—not five—of the tracks from Keepin' The Summer Alive in front of a studio audience. However, close examination reveals discrepancies between the visual images and the soundtrack: horns being heard when none are present on stage; vocals slightly out of sync with lip movements. Although the group did perform the six songs ("Sunshine," "Goin' On," "Keepin' The Summer Alive," "School Day," "Oh Darlin'," "Some Of Your Love")—live for the audience, the performances heard on the special are studio creations. Lead and other prominent vocals were recorded 'live' in the studio, over rough mixes of finished instrumental and backing vocal tracks. In a sense, the "Goin' Platinum" soundtrack features alternate studio versions of the six tracks.

While at M.I.U. in the fall of 1977, the Beach Boys filmed themselves at work. The films were later edited into a 25-minute promotional show, titled "Our Team," after one of the planned tracks for M.I.U. When that song was cut from the album, the film was also shelved. It was shown only once, at the February 1979 Beach Boys Freaks United convention in Long Beach. However, fair to good quality copies have gotten into the hands of collectors. The highlight of the film shows the group, including Brian, working on the unreleased "Mike Come Back To L.A.," which later evolved into KTSA's "Sunshine."

Bootlegs (Hot Platters)

Recent bootlegs have included the Good Time album (reviewed in the winter, 1982 ASM), and the California Collectors Series, Vol. 3 EP which was mentioned in the last issue. Since last issue, the other volumes of the C C Series have appeared, earning it a stature second only to the Beach Boys Collectors Series of several years ago.

California Collectors Series Vol. 4 is a Dean Torrence compilation titled Music Phase I (1964-1967). This EP includes the Laughing Gravy version of "Vegetables."

Vol. 5 is titled Live & Unreleased/Beach Boys. The EP pairs the acoustic versions of "Vegetables" and "Fallin' In Love," from a February, 1971 David Frost show with two studio cuts, "Loop De Loop" (recorded in 1969), and Mike's "Brian's Back" (recorded in 1979).

Vol. 2 of the series was supposed to be a Fantastic Baggies EP, but it never came out. Recently I received word that Vol. 2 has been issued and contains the Beach Boys' "Still I Dream Of It," and Jan & Dean's "Get A Chance With You," on which Brian appears.

Promotional Records (Custom Machine)

The following promotional records have come to my attention:

(1) Public Service Radio Spots 1981, a 7-inch, 33 rpm disc, with a "Save The Children" logo. Label number: DWP 611. Side two, cut two, is "The Beach Boys (:30),"—actually a Mike Love spot for "Save The Children." The record jacket is a four-page booklet.

(2) What's It All About, Program 541 (MA 1805), dated September, 1980, along with What's It All About, Program 594 (MA 2911). Two more reissues of the same old program.

(3) The Robert W. Morgan Special Of The Week (August 1981). Morgan again checks in on the Beach Boys to find out what they've been up to.

(4) The Beach Years (4 LP's), a 1976 four-hour edit of Jim Pewter's and Roger Christian's six-hour documentary on surf music. Marketed by Creative Radio Shows out of Burbank, this 1976 version focused only on the Beach Boys.

(5) Billboard Report (January 5-18, 1981), a one-sided LP featuring an interview with Al Jardine.

(6) First Edition Golden 20 Awards, Gilmar GT 900. I am not sure whether or not this is a promotional record. It has a white label, and I received it in a plain white jacket, but it may have originally had a jacket. It is a various artists compilation of twenty hits from the early and middle '60's. Side one, cut six is "Help Me Rhonda." I've dated the album as late 1967 because some of the songs were not released until mid-1967. Can anyone help me here?

Friends And Relatives (Heroes And Villains)

Additions to the Bruce Johnston discography include:

(1) Paul Revere & The Raiders, Here They Come, Columbia CL 2307-CS 9107, released August, 1965. Bruce produced the live side: "You Can't Sit Down," "Money," "Louie Louie," "Do You Love Me?" "Big Boy Pete," "Ooh Poo Pah Doo." The first pressings credit album production to Bruce, while later pressings credit Terry Melcher and Roger Hart, who produced the studio side.

(2) Cyrus Faryar, Cyrus, Elektra EKS 74105, released 1971. Bruce

sings backing vocals on "Softly Through The Darkness," "I Think He's Hiding," "Evergreen (Earth Anthem)," "Ratte's Dream," and "Brother, Friend."

(3) Barry Mann, "Nobody But You" b/w ??, RCA PB-10104, released August, 1974. Bruce sings backing vocal and coproduced with Terry Melcher and Barry Mann.

(4) Sunrise, Buddah BDS 5697, released 1977. Bruce coproduced the album with Lewis Merenstein.

(5) Nigel Olsson, Columbia JC 35048, released 1978. Bruce sings backing vocals.

(6) Dean Torrence, Music Phase II (1977-1981), JVC VIP-6786, released in late 1981 in Japan. Bruce sings backing vocals and plays.

(7) Peter Noone, One Of The Glory Boys, Johnston ARZ-37369, released early 1982. Bruce sings backing vocals on "Gone With The Wind."

(8) Summer Means Fun, Columbia C2 38069 (2 LP's), released early 1982. Bruce Johnston-related tracks are: "Summer Means Fun" and "Custom Machine" by Bruce & Terry; "Surf City," "Surfin' Craze," "Three Window Coupe," "Trophy Machine," "Hey Little Cobra," "This Little Woodie," "Hot Rod U.S.A.," "Beach Girl," and "Summer U.S.A." by the Richmonds; "Surfin' U.S.A." Surfin' Safari," "Misirlou," and "Surfin'" by the Hot Doggers; and Bruce's own "The Hamptons" and "Jersey Channel Islands -Part 7."

Corrections and additions to the California/California Music discography are:

Gary Usher had no hand in the production of the Warner-Curb single WBS 8253 -"Music Music Music" according to Curt Becher.

The unreleased Passion Fruit album was retitled California before its release was cancelled. The track lineup: "Happy In Paradise," "Happy In Hollywood," "I Love You So," "Jamaica Farewell," "Music Music Music," "Banana Boat Song," "Iko-Iko," "Come Softly To Me," "The Word," "Brand New Old Friends," and "We Can Yes We Can."

California sang the first layer of backing vocals on the Beach Boys' disco version of "Here Comes The Night," produced by Becher.

"We're Dying" and "It Takes Love To Find A Way" (p. 383) are not Becher/California tracks. "We're Dying" is by Bill House. "It Takes Love To Find A Way" is by Tranquility.

Additions to the Blondie Chaplin/Ricky Fataar discography are:

(1) Rab Noakes, Restless, Ring O' Records 2339.201, released 1978. Ricky plays drums.

(2) Steve Harley, Hobo With A Grin, Capitol SW-11770, released

July, 1978. Ricky plays drums on "Amerika The Brave" and "I Wish It Would Rain."

(3) Dirk & Stig, "Ging Gang Goolie" b/w "Mister Sheene," released in 1979 in Great Britain. Ricky and Eric Idle recording in their Rutles identities. Ricky and Idle produced both sides and arranged the A-side. The record was pressed on khaki vinyl.

(4) David Johansen, Here Comes The Night, Blue Sky SKY 84504, released late 1981. Blondie plays guitar, sings backing vocals, and is credited with production assistance. With Johansen, he co-wrote "She Loves Strangers," "You Fool You," "My Obsession," "Here Comes The Night," "Suspicion" and "Rollin' Job." With Johansen and Bobby Blain, he co-wrote "Party Tonight."

(5) Ian McLagan, Bump In The Night, Mercury SRM-1-4007, released 1981. Ricky plays drums and percussion, and sings backing vocals. He also co-wrote and plays bass on "Not Runnin' Away" (McLagan-Fataar-Rob Fraboni), co-wrote "Told A Tale On You" (McLagan-Schell-Fataar-O'Hara), and plays piano on "Casualty."

(6) Bonnie Raitt, Green Light, Warner Brothers, released April, 1982. As part of The Bump Band, Ricky plays drums and percussion, and sings backing vocals. He also co-wrote "I Can't Help Myself."

In the David Marks discography (p. 384), the Westco single ("Down The Tubes" b/w "Ooh Poo Pah Doo") should not be listed. The Marksmen who made that record were not Marks' group; they were an early version of the Ventures.

In the Van Dyke Parks discography, Parks did not play on the Byrds' "Eight Miles High;" he played on the group's "5D (Fifth Dimension)," released as a June, 1966 single (Columbia 4-43702) and found on the albums Fifth Dimension (Col CL 2549-CS 9349), The Byrds' Greatest Hits (Col CL 2716-CS 9516) and The Original Singles 1965-1967, Vol. 1 (Col FC 37335).

The B-side of Dino Martin's "Sitting In Limbo" (p. 403) is "Sitting In Limbo (instrumental)." Van Dyke produced both sides of the single.

Additions to the Parks discography are:

(1) Skip Battyn and The Group, "High Coin" b/w "Mr. Responsibility," Record Records RR 11, released in the late 1960's. Van Dyke arranged both sides.

(2) Vince Martin, Vince Martin, Capitol ST 11181, released 1973. Van Dyke plays marimba on "Leaving Song."

(3) Howdy Moon, Howdy Moon, A&M SP-3628, released 1974. Van Dyke plays piano on "Cheyenne Autumn" and "For Tonight."

-Finally, the record number for Charles Manson's Lie (p. 408) is ESP 2003.

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Fallin' In Love

Tom Ekwurtzel

The first record I ever bought was Freddie Cannon's "Palisades Park." It was one dollar. One dollar meant a lot, so you can bet I played the Hell out of it. And that meant taping 35 cents worth of change onto the arm of my phonograph. Mono, of course.

Soon to join my 45's collection were two discs, purchased on the day Kennedy was shot: at Star's Family Fair, a discount house in Elmwood, Connecticut, I bought Elvis' "Bossanova Baby," and The Beach Boys' "Be True To Your School"/"In My Room." "In My Room" haunts me still - still I dream of it, as unreal now as it was then. That following Christmas I received my first two albums: Sherry, by The Four Seasons, and Surfer Girl, by the Boys.

It seems I only played "Hawaii," "Catch A Wave," "Surfer Girl," "In My Room," and "Our Car Club." I got the feeling that guitarist Carl was a mean guy - chubby and tough, -so tough, right? "Car Club" seemed like a raunchy tune then - it used to intimidate me to no end. Today I still have the album cover. The record got lost somehow.

After buying the Concert album in 1964, it was already becoming uncool to be into the Beach Boys. I dug the Stones, hated the Beatles, listened to 'da Blues, and got into psychedelia. But always it was interesting to hear Brian's new single. "Help Me Rhonda" had so much life in it.

Then I remember hearing "The Little Girl I Once Knew," and thinking that Brian had finally blown it. And then the real attrac-

ADD SOME MUSIC

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tion began for me. On a whim I picked up Smiley Smile, attracted to the Rousseau-like cover. I bought that at Two Guys, on the Berlin Turnpike, for \$3.27 (\$2.89-mono).

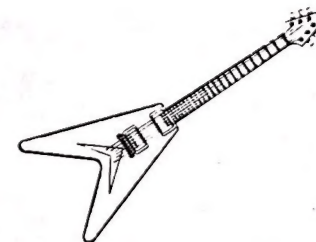
I almost bought 20/20, but when I heard, "you got your real cool-looking clothes on," I decided it was too much of a risk. Still uncool to be into the Beach Boys. But now I started to take pity on these guys.

"Add Some Music To Your Day" came out as a single, and actually got some airplay. It sounded like the squarest tune ever recorded, and right there, in the middle of the protests and the bombs, and everything, I fell in love with The Beach Boys.

The modesty, the integrity, the harmony - it started to make sense. I picked up the Sunflower album and it was all over. Head-over-heels. "Forever," and "Cool, Cool Water:" knowing what cool really meant. Suddenly, the other bands, the other music, didn't make it. Just The Beach Boys. It was time to go out and grab everything I could find.

Which wasn't easy. Their catalogue was stocked in very few places. I got a mono copy of Little Deuce Coupe from a friend. Surfin' Safari was surprisingly easy to locate, and I found Surfin' USA in London. Then some luck: Shut Down Vol. II, All Summer Long, Friends, and Party were purchased for 49¢ apiece. I'll repeat that: 49¢ apiece. They were Capitol deletions in mint condition, uncut.

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Today and Summer Days were obtained, as was Pet Sounds, years after their respective releases. Wild Honey and 20/20 were found in junk-record shops in Boston, in 1971.

Listening to each one of these records after a long hunt was like nothing else for me. Revelations, every one. Then I heard "Disney Girls" as a premiere for this much talked about album, Surf's Up. After that came out there was a wait.

The long wait for Carl & The Passions was unbearable, but what was worse was the lousy experience of finally listening to it after having driven 100 miles to Boston to get an advance copy.

The wait for Holland was equally painful, the moreso because I left home and headed for London a day before it was released. When I returned a couple of weeks later everyone was into it, and eventually, so was I.

The rest is a cake-walk. Love You came out when I was living in NYC; MIU, when I was in Hartford; Light Album when I was in L.A. With Keepin' The Summer Alive I found myself in permanent residence in Atlanta, Ga., listening to bootlegs and unreleased Beach Boy songs. I can even choose which unreleased tracks I like the best. Who would have thought.

Finding the records today? It's a different story. You can go out and buy the Capitol stuff, but Shut Down Vol. II is called Fun Fun Fun, and it doesn't have "In The Parking Lot." Today has become Dance Dance Dance, and "In The Back Of My Mind" is absent. Thank God Pet Sounds is intact. Boy, I still love these guys.

I was in 6th grade when "Surfin'" came out. I won't forget that. You can really reach out and touch your own life through this music. At any one of a multitude of times past the music was there, and you were too. And Carl hitting the top of a trashcan on an early version of "Surfin"—or whatever, means far more than a fully equalized Ed Carter-styled, Bruce Johnston smothered guitar lick.

I suppose they painted themselves into a corner and will never come out. I couldn't care less. The record hunts are over.

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